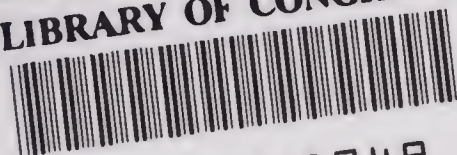


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TO
Landscape Painting
AND
Sketching from Nature
IN
WATER COLOR.

With Helpful Hints for Viewing Nature and Art.

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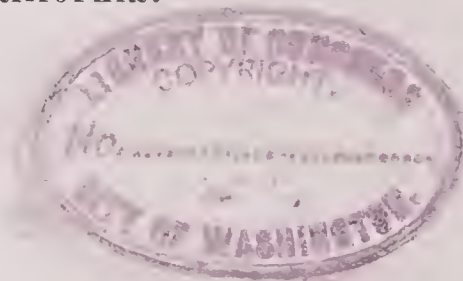
BY
PROF. J. IVEY,

English School of Water Color.

Art Superintendent, University of Southern California.

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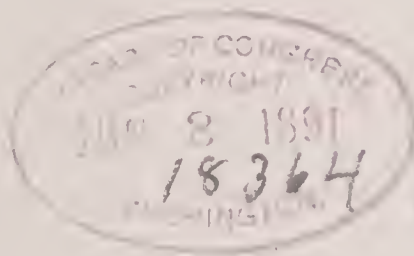


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TO
DEWICK HUNT,
OF GARSTON, LANCASHIRE, ENGLAND,
(the best of boys,)

This handbook is inscribed by his loving
UNCLE.

LOS ANGELES, Cal.,
May, 1891.



Entered, according to Act of Congress, in the year 1891,
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PREFACE.

The author of this 'Guide' to a most fascinating art justifies its publication on the modest ground of its simplicity. It is compiled with the endeavour to impart to the amateur the fundamental knowledge which is necessary to enable him to become a master, and to help all lovers of nature to discern her subtlest beauties and her most secret revelations, in order that they may be qualified to estimate the excellencies and faults of landscape pictures.

The limits and scope of this handbook preclude the possibility of including instruction in drawing, and its omission must not be held to imply that we do not appreciate the importance of drawing and design.

Experience has taught us, however, that the study and practice of colour frequently serve to awaken an interest in Art, which the drier study of drawing would not, and they certainly help a student to select that branch or form of Art for which he is best fitted. Moreover, the charm of colour encourages the beginner to more frequent practice of drawing from nature than he would otherwise do, while concurrently with the practice he will use one of the many admirable handbooks on Perspective, to acquaint himself with its rules, and it must be admitted that it is only by *practice* that the facility of drawing can be acquired.

Since water colour has asserted itself in the hands of

many of the world's great modern masters as the best medium of interpreting the tenderest and most charming passages of atmospheric effects, and, moreover, has been proved to be absolutely permanent in character, there is naturally a rapidly increasing interest exhibited toward it on the part of all lovers of pictures and of wealthy collectors, and the author would humbly hope that this little handbook may contribute, in some measure, to the development in America of an art which is particularly adapted to transcribe and repeat the atmospheric glories of the 'Golden West.'

J. I.

UNIVERSITY,

LOS ANGELES, CALIFORNIA, U. S. A.,

May, 1891.

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PART I.

A

PLAIN GUIDE TO LANDSCAPE PAINTING

AND

SKETCHING FROM NATURE.

CHAPTER I.

A FEW GENERAL REMARKS, WITH TABLE OF HARMONY OF COLOURS.

In Landscape Painting the artist studies the reality of the model in each of the elements that compose it; but he idealises the real by making it express some sentiment of the human soul. The proof that faithfulness of imitation would not alone suffice is, that if the instrument of the photographer could seize colors as it does forms, it would give us a certain view of a certain country, but it would not produce the work of art, which is a landscape painting. In order to achieve this, the painter, master of reality, enlightens it with his eyes, transfigures it according to his heart, and makes it utter, so to speak, what is not in it—sentiment and thought.

COLOURS.

In reality there are only *three* original or primary colours: *yellow*, *red* and *blue*; and *three* composite or binary colours: *orange*, *green* and *violet*. White light containing the three primary colours, each of which serves as the 'complement' of the two others, in order to form the 'equivalent' of white light. Each has therefore been called complementary in respect to the binary colour corresponding to it. Thus, *blue* is the complementary of *orange*, because *orange* is composed of yellow and red, and blue would make white light. For the same reason, *yellow* is the complementary of *violet*, and *red* the complementary of *green*. In return, each of these mixed colours is the complementary of that primary colour which does not enter into its composition. Therefore *orange* is the complementary of *blue*.

A remarkable property of colours, which it is very important to know, and which should always be remembered in using them in furniture or dress, as well as in painting, is that which regulates the well-known law of the 'simultaneous contrast of colours.' It may be expressed thus: *Complementary colours are mutually heightened when placed in juxtaposition.*

Red, for example, put by the side of green, appears still redder; orange deepens blue; violet brightens yellow, etc.

Another law, not less curious, is this,—an especially important one in painting: *Every colour lightly reflects its complementary on the space surrounding itself.*

For example, a red circle is surrounded with a light green aureola; an orange circle with a blue, etc. This was observed by Veronese and Rubens long before the science of to-day had discovered the law—when they carefully covered with a violet tint the shadows of their yellows.

TABLE OF HARMONY OF COLOURS.

A useful table of reference in painting landscape and draperies, and for all decorative purposes.

Scarlet with blue or green.
 Gold or yellow with blue or violet.
 Violet with light green or yellow.
 Blue with yellow or red.
 Carmine with green or orange.
 Brown with blue or red.
 Neutral tint with red or yellow.
 Rose with light blue or yellow.
 Orange with violet or blue.
 Blue grey with buff or pink.
 Olive green with red or orange.
 Flesh with blue or dark green.
 Dark green with crimson or orange.
 Light green with rose or violet.

CHAPTER II.

AN EXPLANATION OF SOME TERMS USED IN PAINTING.

Aerial Perspective.—See PERSPECTIVE.

Antique.—This term is applied to the paintings and sculptures which were made at that period when the arts were in their greatest perfection among the ancient Greeks and Romans. But it is generally used for statues, basso-relievos, medals, intaglios, or engraved stones. It has been doubted whether the finest works of antiquity have come down to us, but the principal of those which have been the guide of the most distinguished artists are the Apollo Belvedere, the Laocoon, the Antinous, the Torso, the Gladiator, the Venus of Medicis, the Venus of Milo. The Elgin Marbles in the British Museum form a treasury of knowledge of the antique school. A profound study of the antique was the source from which the greatest artists of modern times, as Michael Angelo and Raffaello, drew the perfection which has immortalised their names.

Background.—This term denotes the field or space round the groups in historical pictures, or that which is placed to set off a single figure; and it is likewise applied to the places and buildings in the distances of landscapes. The invention of backgrounds is considered one of the most difficult as well as the most important parts of paintings.

Beauty, Ideal.—This term is made use of to express that degree of perfection in form which does not actually exist in nature, but only in the creative fancy of the artist. ‘It is this intellectual dignity,’ says Reynolds, ‘that ennobles the painter’s art; that lays a line between him and the mere mechanic; and produces those great effects in an instant, which eloquence and poetry are scarcely able to attain.’

Breadth.—This term, as applied to a picture, denotes grandeur of expression or distribution, as opposed to contraction and meanness. Breadth is usually indicative of a master, as the want of it almost always accompanies the performance of an indifferent artist. When the lights in a picture are so arranged that they seem to be in *masses*, and the darks are *massed* to support them, so that the attention of the spectator is powerfully arrested, we have what is called *breadth of effect* or *breadth of light and shade*. Breadth conveys the idea of greatness. Correggio is perhaps the master in whose works breadth appears pre-eminently conspicuous.

Carnations are the flesh-tints in a picture.

Cartoon (from the Italian *cartone*, pasteboard.) Hence the word came to be applied to the drawings or coloured designs on paper, intended to be transferred to the walls in fresco painting, or wrought in tapestry. The most famous cartoons in the world are the celebrated *cartoons of Raffaele*, designs for tapestry executed for Pope Leo X., which were for many years admired at Hampton Court Palace, and are now in the South Kensington Museum.

Chalky is that cold or unpleasant effect which arises from an injudicious combination of colours that do not agree well together. Thus, white mixed with vermilion, without being tempered with the ochres or burnt sienna, will appear crude and chalky.

Chiaro-Oscuro, (Italian) light and shade. This term refers to the general distribution of lights and shadows in a picture, and their just degradation as they recede from the focus of light. 'It comprehends,' says Professor Phillips, in his Lectures, 'not only light and shade, without which the form of no objects can be perfectly represented, but also all arrangements of light and dark colours in every degree; in short, in accordance with the compound word composing its name, which we have adopted from the Italian, the light and dark of a picture.' *Chiaro-oscuro* particularly refers to the great masses of

lights and shadows in a painting, when the objects are so disposed by artful management, that their lights are together on one side, and their darks on the other. The best examples among the Italians are to be found in the works of Correggio, Leonardo da Vinci and Giorgione ; among the Dutch, in those of Rembrandt, Adrian Ostade and De Hooze. A composition, however perfect in other respects, becomes a picture only by means of the *chiaro-oscuro*, which gives faithfulness to the representations, and therefore is of the highest importance to the painter ; at the same time, it is one of the most difficult branches of the artist's study, because no precise rules can be given for its execution. The drawing of a picture may be correct, the colouring may be brilliant and true, and yet the whole picture remain dry and hard ; as we find it is the case in the works of painters who preceded Raffaello and Leonardo da Vinci ; and it was one of the great merits of those sublime geniuses, that they left their masters far behind them in *chiaro-oscuro*, though since their time many great artists have surpassed them in this respect.

Colourist is a painter whose peculiar excellence is his colouring, but not therefore his only excellence. Titian, Veronese, Rubens, are considered the best of colourists.

Composition is the arrangement of objects and the disposition of the parts so as to form an harmonious union of the whole ; hence anything extraneous, that disturbs the connection and diverts the mind from the general subject, is a vice. Composition, which is the principal part of the invention of a painter, is by far the greatest difficulty he has to encounter. The compositions of Raffaello are said to be *grand*, those of Veronese *rich*, those of Poussin *classical*, those of Teniers *natural*.

Demi-Tints.—This term implies the various gradations of which a colour is capable.

Distemper is a preparation of colours without oil, only mixed with size, white of egg, or any such proper glutinous or unctuous substance. All ancient paintings were

executed in this manner before the year 1460, when oil painting was first discovered. The *Cartoons of Raffaele* were painted in distemper.

Drawings.—There are several kinds of drawings ; in a general sense, the term is applied to any study or design made with black-lead pencils. In the English school, frequent use is made of the designation ‘water-color drawings.’

Dryness is a term by which artists express the common defects of the early painters in oil, who had but little knowledge of the flowing contours which so elegantly show the delicate forms of the limbs and the insertion of the muscles ; the flesh in their colouring appearing hard and stiff, instead of expressing softness and pliancy.

Effect.—By effect in painting is understood the energy and beauty of the optical results of the combinations, accidental or arising from calculations well understood, either of the lines, of the tones, bright or dark, or again of the colours of the tints. But it is especially to the combinations of the chiaro-oscuro that the effect owes its energy, its suavity and its charm ; and what proves it is the appearance of engravings which offer colour without much effect ; but it is optically subordinate to that which is obtained by the bright and dark, semi-bright and semi-dark masses, and we thus distinguish the effect of Rubens and the colouring of Titian. The pictures of Poussin and Raffaele have but little effect ; those of Vandyke, Velasquez, Gerard, Reynolds and Prud’hon have a great deal of effect.

Expression principally consists in representing the human body and all its parts in the action suitable to it ; in exhibiting in the face the several passions proper to the figures, and marking the motions they impress on the other parts. Frequently the term ‘expression’ is confounded with that of passion ; but the former implies a representation of an object agreeably to its nature and character, and the use or office it is intended to have in the work ; while passion in painting denotes a motion of

the body, accompanied with certain airs of the face, which mark an agitation of soul. So that every passion is an expression, but not every expression a passion.

Foreshortening is the art of representing figures and objects as they appear to the eye, viewed in positions varying from the perpendicular. This art is one of the most difficult in painting, and though absurdly claimed as a modern invention, was well known to the ancients. Pliny speaks particularly of its having been practiced by Parrhasius and Pausias, two Greek painters; besides, it is impossible to execute any work of excellence without its employment. In painting domes and ceilings, foreshortening is particularly important. The meaning of the term is exemplified in the celebrated 'Ascension' in the Pietà di Tarchini, at Naples, by Luca Giordano, in which the body of Christ is so much foreshortened that the toes seem to touch the knees, and the knees the chin. (Will be known to many readers by engravings.)

Harmony is that congenial, accordant and pleasant effect in a picture, resulting from an intelligent distribution of light and shade, a judicious arrangement of colours, and a consistency and propriety in composition.

Horizontal Line, in perspective, is a line that marks the horizon, or the place of the supposed horizon, and which is always on a level with the eye.

Linear Perspective.—See PERSPECTIVE.

Loading is a term applied to laying colours in thick masses on the lights, so as to make them project from the surface, with a view to make them strongly illuminated by the light that falls on the picture, and thus mechanically to aid in producing roundness and relief, or to give a sparkling effect to polished or glittering objects.

Local Colours are such as faithfully imitate those of a particular object or such as are natural and proper for each particular object in a picture. Colour is also distinguished by the term local, because the place it fills requires that particular colour, in order to give a greater character of truth to the several tints with which it is contrasted.

Manner is that habit which painters acquire, not only in the management of the pencil, but also in the principal parts of painting, as invention, design, colouring. It is by the manner in painting that connoisseurs decide to what school it belongs, and by what particular master of that school it was executed. Some masters have had a variety in their manners at different periods of life, others have so constantly adhered to one only, that those who have seen even a few of their pictures will immediately know and judge of them, without the risk of mistake. The variety observable among artists arises from the manners of the different schools in which they have received their instruction, or of the artists under whom they have studied; for young painters, feeling a partiality for those masters they have imitated, prefer what they have long accustomed themselves to admire. Yet there are instances among the great artists, of painters who have divested themselves of that early partiality so effectually as to fix on a manner far better adapted to their particular genius, and by this means have arrived at a greater excellence. Thus Raffaello proceeded, and acquired a much more elevated manner after he had quitted the school of Perugino and seen the works of Leonardo da Vinci.

Mannerism is an affected style, contracted by an imitation of the peculiarities of some particular master, instead of a general contemplation of nature.

Perspective.—The art of representing the appearance of objects as seen from a certain point of view. It is divided into geometrical or *linear perspective* and the perspective of colour or *aerial perspective*. Both are subjected to perfectly scientific rules, and without the observance of those rules no picture can have truth or life. Linear perspective describes or represents the position, form and magnitude of objects, and their diminution in proportion to their distance from the eye. Aerial perspective is the degradation of the tones of colours, which throws off the distances of grounds and objects,

and which judicious artists practice by diffusing a kind of thin vapour over them, that deceives the eye agreeably. It shows the diminution of the colours of objects in proportion as they recede from the eye by the interposition of the atmosphere between the eye and the objects. The proportion of this degradation is regulated by the purity of the atmosphere. Hence, in a fog, it will be greater at the distance of a few feet, than in a clear sky at as many miles. Distant objects in a clear southern air appear to an eye accustomed to a thick northern atmosphere much nearer than they really are. Thus, as the air changes, the aerial perspective must change. Morning, noon, evening, moonshine, winter, summer, the sea, etc., all have their different aerial perspective. In aerial perspective, the weakening of the tints corresponds to the foreshortening of the receding lines in linear perspective. In the illuminated parts of objects, the tints are represented more broken and fluctuating and the shaded parts are often aided by reflection. By aerial perspective, two results are obtained: 1. Each object in a picture receives that degree of colour and light which belongs to its distance from the eye. 2. The various local tones are made to unite in one chief tone, which last is nothing else than the common colour of the atmosphere and the light which penetrates it. The charm and harmony of a picture, particularly of a landscape, depend greatly on a proper application of the laws of perspective.

Reflected Lights are the borrowed lights, or lights coming from one object to another ; and those reflected lights always partake of the tint of the object from which the light is reflected. Not only the atmosphere, but every object in nature reflects light.

Relief or Relievo denotes those objects which are represented on a plane surface, and yet appear to project from it, by the judicious application of the principles of *chiaroscuro*.

Still-Life.—The representations of inanimate objects,

as dead game, vegetables, fruits and flowers, musical and sporting instruments, weapons, tankards, glasses, etc., or of fishes and domestic animals of every description, when forming compositions by themselves, are called *still-life*. When living persons are principals in the compositions, the introduction of such things are called *accessories*.

Style.—Sir Joshua Reynolds says that ‘in painting, style is the same as in writing; a power over materials, whether words or colours, by which conceptions or sentiments are conveyed.’ Styles vary in painting as in writing: some are grand, others plain; some florid and others simple. The word very often signifies only the manner peculiar to a school or master, in design, composition, colouring, expression and execution.

Tone is the harmony of colouring in a painting, or the happy effect produced by the proper degradation of light and shade, so as to cause all harshness and crudeness to disappear.

Vanishing Points.—A term of perspective. In order to understand its meaning, it is necessary to bear in mind the following facts: (1) The *horizontal line* is always on a level with the eye. (2) The point in the horizontal line directly opposite the eye is the *point of sight*, and the ray issuing from this point, which forms a right angle with the horizontal line, is called *the principal visual ray*. (3) The *point of distance* is the actual distance of the eye from the plane of the picture, as measured on the horizontal line, from the point of sight. Now the *vanishing points* are the points in which parallel lines converge perspectively, which points, in level planes, are in the horizontal lines, viz. either in the point of sight itself, or more or less distant from it, according to the position of the observer. When, owing to the obliquity of the surface, these converging points do not meet in the horizontal line, but strike above or below it, they are called *accidental points*.

Vehicle is any liquid used to dilute colours to render them of a proper consistence to spread on the canvas.

CHAPTER III.

LIST OF MATERIALS, WITH USES OF THE COLORS DESCRIBED.

Where expense is a matter of little or no moment to the student it will be best to secure the materials of the best old-established makers, such as *Windsor & Newton* or *George Rowney & Sons*, but it by no means follows that the beginner should adopt the most expensive outfit, for the author has tested several of the less expensive colours issued by the leading artists' colourmen of America and while some are certainly to be avoided, the use of which would render it impossible for the most painstaking student to produce satisfactory results, there are others which may quite safely be adopted as possessing most of the excellent qualities of the highest priced European pigments. One of the most satisfactory boxes of colours, among such preparations, is called the "Murillo" and is, I believe, imported from Paris. It contains eighteen moist colours and three brushes and is sold for a dollar. The colours are pure in tone and well ground and I have no reason to doubt their ordinary permanency, but the Chinese white which it contains had better be replaced by a bottle of superior make.

Moist colours in half-pans are the best adapted for all ordinary work, and the student who overcomes the temptation to possess a large number of colours in the belief that he thereby is able to easily produce any required result, but who resolutely confines himself to a limited number—say, at most, twenty—will make the best and quickest progress; for he will be constantly proving the capacity and power of the colours in their numerous combinations. While I approve of the selection of colours in the box referred to, I think it advisable to recommend the addition to it of the following: brown

pink, orange vermilion, and cadmium yellow. With this outfit you will possess a wizard's wand, to beckon into being 'things of beauty,' joys for ever.

The colours marked thus * in the following list may be omitted.

Yellow Ochre.—for sunny clouds, in thin washes mixed with vermilion, scarlet or crimson lake; for roads, mixed with light red or madder brown; for distant greens mixed with blues and browns, thin; very useful to express extensive flat middle distance.

Raw Sienna.—Very valuable to express rich, sunny and autumnal tones, mixed with the blues and browns; as a glaze (thin) over sunny green foliage is very effective.

Gamboge is gummy in substance and must, therefore, not be used too thick; produces a juicy green when mixed with Antwerp blue; alone, or only tinged with orange vermilion, it is fine for the high lights in grasses and near foliage.

Cadmium.—An intense yellow; mostly useful in sunset effects, but will mix with Antwerp blue or indigo for very bright greens.

*Italian Pink.**—Mixed with indigo or Antwerp blue for rich grass greens; alone, in medium wash, it makes a sunny effect upon near foliage and grasses; with a little Vandyke brown it makes a charming transparent shadow wash for middle distances; never use it thickly, but it may be strengthened sometimes by repeating the wash.

Brown Pink.—With Antwerp blue or indigo it makes a series of rich greens for herbage and foliage; with gamboge in light washes will produce very pretty sunny effects on sappy grasses and in the half lights of all rich brown foliage. It will be found a useful colour in representing extensive distances and foot hills at the time when the grasses are changing into brown in early summer, and used carefully nothing will exceed its beauty and truthfulness in depicting the brown shadows

in pools and running brooks where rich brown soil prevails.

Naples Yellow * is opaque ; hence must never be used in composing foreground greens ; it is very effective in giving the pale yellow light in morning skies and with a little vermilion added it represents the soft light lines of cloud frequently seen in an otherwise blue sky.

Indian Red.—A useful dull red, valuable for composing purplish greys by mixture with French blue or cobalt. Care must be observed in its use as it is with difficulty removed from the paper when once dry.

Light Red.—One of the most useful colours ; mixed with blues almost every kind of grey can be made ; with Vandyke brown rich, old, broken 'Adobe' and earth banks can be represented.

Orange Vermilion.—Much more useful than the ordinary vermilion ; an expensive colour to grind, therefore care should be exercised in selection ; when a landscape is intended to be *very* bright and sunny, or a sunset, the preliminary wash over the entire paper, as recommended in Chapter 4, may be made of this, instead of the mixture there recommended ; in very thin washes it is useful for whitewashed houses or barns on the sunlit sides, particularly when the sun is low down in the afternoon (the sides in shadow then to be in neutral purple, composed of blue, red and ivory black or sepia.

Carminé gives very truthfully the delightful sunset reflections upon the snow-clad sierras, seen at their best during the rainy season ; makes delicious shadow combinations with French blue, Antwerp or indigo ; useful in brilliant touches of drapery, and just tinging a weak wash of emerald green will give a very beautiful passage of distant, sunny, rolling meadows. This should be done by applying it in very delicate tint over the green when dry, called a 'glaze.'

Crimson Lake.—Heavier than the above ; more useful in mixing with French blue or indigo for very dark markings, but, on the whole, should not be preferred to carminé.

Rose Madder.*—A beautiful tender colour, useful in forming warm shadow clouds and greys with the various blues and black.

Burnt Sienna.—Invaluable. Mixed with Antwerp blue it makes a warm sunny green ; with indigo a deep, rich-toned, shadow green ; if a picture nearing completion is found to have a too green or crude appearance, a thin wash of burnt sienna over the parts in light will very materially help it ; with madder brown every variety of red cow can be painted ; of constant use also in roads, brick, tiles, and interwoven with Vandyke brown it breaks up large surfaces of green herbage so as to give the appearance of grasses and multiplicity of weeds, etc. ; in very thin wash it gives the smooth bark of the eucalyptus in sunlight, and with a little carmine it gives the berry of the pepper tree ; mixed with a little madder brown, it makes a good colour for the side of the orange in shade, while the lightest part is of orange vermilion.

Real Ultramarine.—The most perfect blue, but washes badly and is therefore not the best for beginners. It is, moreover, very expensive, and on this account alone is not often to be found in ordinary pallets. The French blue and cobalt are very satisfactory substitutes.

Cobalt Blue.—One of the indispensable colours in the water color box ; it is semi-opaque and, therefore, should not be used heavily in composing foreground greens, but in skies and distances, in composing greys with any of the reds, and purples with any of the lakes, and neutral greys with sepia for rocks, stems of trees and other broken foreground items it is most valuable. In combination with gamboge it makes very brilliant greens.

Antwerp Blue.—In addition to its usefulness in the creation of greens, by admixture with the yellows, and a beautiful transparent green by mixture with Vandyke brown, it makes a series of valuable greys for rocks and cliffs when mixed with madder brown, or Indian red, or light red. It is not supposed to be very permanent, hence is not used so freely as French blue or indigo.

French Blue is much used because of its transparent quality and moderate tone. It makes good shadow tints for clouds in combination with madder brown, Indian red, light red or ivory black, and a range of useful shadow tints, with crimson lake and ivory black, or with sepia and carmine; it is serviceable at times to strengthen the blue in skies. This is often called French ultramarine.

Indigo.—In mixing indigo it must be used sparingly, because of its tendency to blackness. It is an intensely *cold* color, hence is applicable to making sea washes and running water; mixtures of indigo (very light) with light red, orange vermilion, or madder brown, make a series of cool greys, for objects in distances; with crimson lake or carmine in thin washes it makes good purplish shadows for middle distance objects.

Madder Brown has a tendency to redness; makes a good wash for near rock masses on which the sun falls, for this purpose a very small portion of French or cobalt blue should be added, when the wash is dry; put in the forms that are in half-light with same mixture slightly strengthened, then, when again dry, the darkest touches with additional strength of same colour. Madder brown is also useful for putting in the dark rich touches among brambles and herbage, for markings in roads and ruts, and for making slender tree branches, where they possess any colour.

Vandyke Brown.—Perhaps the most useful brown; with gamboge it makes a pretty colour for tree masses; with the blues it makes very quiet greens for low toned pictures; it is much used as a glaze over greens to subdue them; for masses of brown, which frequently exist in middle distances, it is unequalled; it should be used in thin washes generally and repeated when necessary, instead of laying it with full strength in one wash.

Sepia is colder than Vandyke brown; makes splendid cool greys, mixed with cobalt for distances, and is useful in roads, banks of earth, tree stems, etc.

Ivory Black is serviceable in reducing the brilliancy of some intense colours where it is necessary to make very dark masses or markings; with the reds it makes a series of greys, useful in some winter skies or masses of distant rocks or cliffs, and mixed with cobalt or French blue it makes a colder tint for similar purposes. It must be used sparingly.

Emerald Green.—For bits of brilliant drapery, such as a woman's shawl or a rug, when it is necessary to introduce it; for that indescribable tint in deep sea water, under certain aspects, and for such exceptional passages of colour as I have indicated under 'Carmine.' If kept moist, a half pan will last for years in ordinary practice.

Purple Madder.*—Useful in sunset effects chiefly; a very beautiful colour, but, like all the madders, is not permanent.

Chinese White.—This is best kept in tube and it is advisable to use only the best make, as there are many sold which do not dry perfectly white and some which do not dry thoroughly at all; it should never be used where it can possibly be avoided, nevertheless there are occasions when its use is inevitable and effects which cannot be represented truthfully without it, such, for instance, as the morning effect treated of in Chapter 4. The student will discover in time that it must be used occasionally to assist in the production of floating mists and the dreamy hazy mysteries of distant hills and valleys. It would be too bewildering to the beginner to attempt a description of its use to produce the most subtle effects in landscape; as we have said, it is a pigment the use of which, to an appreciable extent, it is a virtue to ignore rather than to encourage. It is useful, however, to lay on small high lights which cannot be judiciously either 'left out' or 'taken out' (see Chapter 5) and for putting in figures or cattle under same conditions.

Now, the beginner will not act wisely if he encumbers himself with more than the colours enumerated above.

The writer has found, in an experience of a quarter of a century, that every requirement of the art can be met by this combination.

The colours should be arranged in his box in the following order, so that, as he holds it in his left, the yellows should be nearest his right hand, the reds next, the blues next, and such colours as Vandyke brown, ivory black, green, sepia and Chinese white last; by ever keeping them in this order he will soon acquire a rapid facility of fixing his brush upon the colour he desires, without having to refer to their position and names on a chart, which it is advisable he should make as soon as he has placed them, for use will soon make their surfaces look very much alike.

PAPER.

Always use *Whatman's* 'Extra Stout Not,' which means that the surface is not hot pressed. This is better in many particulars than a smoother surface. Most artists' colourmen keep this paper in what are known as 'Sketch Blocks,' containing many sheets of paper fastened securely at their edges on a thick cardboard, and when a drawing is finished it is easily removed by passing a knife around the edges when the block presents a fresh sheet again ready for another picture without trouble of mounting. This of course, has its advantage in saving of time and labour, but this is more than compensated for in the ease of working and the more satisfactory flow of the washes upon the paper, if the student will adopt the following method: Obtain a drawing board, perfectly square, (say 15 x 10 inches); have your paper large enough to fold over the back of the board one inch all round; damp the paper on both sides with a very soft sponge (applying the water by taps, not by rubbing); allow it to become *nearly* dry, but take care that it is not quite dry; then place the board upon it, cut the corners so that the end shall overlap the sides when they are pasted over on the back

without forming a crease at the corner, this is done, of course, by cutting out a right angle; then paste the edges firmly on back of board and place the board with pasted edges downward on a flat surface to dry. If this is properly done the paper when dry will present a flat dead surface and will not pucker during the progress of the drawing, which occurs, more or less, with the blocks.

Paper has a finished and an unfinished side, the finished side (on which, of course, the picture is painted) may be ascertained by holding the sheet between the eye and the light, and when the name 'Whatman,' in water mark, reads rightly from left to right then the finished side is near the eye, and it may be indicated by placing a mark in the corners of the paper, which can then be cut into required sizes without losing sight of the right side.

BRUSHES.

It is indispensable to have a good water or sky brush, and although, of course, a sable would always be preferred yet the 'Siberian hair' is a really good brush and is only one-third the cost of sable. It should be at least half an inch wide at the ferule and flat with full hairs.

The other brushes should be of three sizes; one for very fine touches, the next for general work, and the third for large washes, the largest of the three being less than the thickness of a small cedar pencil. They are known in the best makers' lists as Nos. 2, 4 and 6, in round albata ferrules. An easel, a small fine sponge and some thick blotting paper will complete the outfit for studio work.

For outdoor sketching the following items will add much to the convenience and enjoyment of the work: sketching stool, light sketching easel, umbrella with joint and spike to drive into the ground, water bottle and small cups or dippers.

CHAPTER IV.

ON MIXING COLOURS, WITH A LIST OF USEFUL COMBINATIONS.

Always have regard to the extent or quantity of the wash required, then place in your palette the necessary quantity of water to which you will add the colour or colours until the requisite degree of strength is obtained; by this means uniformity of tone is secured; and here must be reiterated the instruction to be careful in seeing that *all* the colour is discharged from the brush, or the result will be blotches as the brush is applied to the paper. In mixing colour for dark small markings, do not use much water, but use the brush saturated only at its point; by this means the colour can be applied strong and crisp, which is essential in the foreground detail. In taking the colour from the pans see that your brush is moist only, *not full of water*, for if it is you will waste much of your pigments, and your box will too speedily require replenishing. When two tints have to be blended it is not necessary to use two brushes, indeed it will be found advantageous to use the same brush; having the both tints ready prepared, dip the brush into the second tint and apply it to the lower edge of the first wash; the point of unison will be less perceptible than if two brushes are used. When Chinese white is used with any tint it is best to rub the white into the tint with the finger point, for if the brush is used for this purpose it will nearly always be found that particles of the white remain uncharged with the tint, and although their measurement is infinitesimal yet the result of the wash will be 'chalky.'

Such small matters of detail as this, and many others contained in this little guide, may be considered for the moment as trifling and unimportant, but the student

will soon find that they contribute very materially to his progress in practice and add many charms to pictorial effect.

SOME COLOUR COMBINATIONS FOR SKIES.

<i>Clear blue sky.</i>	Ultramarine, cobalt, or cobalt and very little rose madder.
<i>Light clouds.</i>	Orange vermilion, or light red and yellow ochre, or Naples yellow tinged with rose madder or vermilion.
<i>Shaded clouds, (warm.)</i>	Yellow ochre and madder brown, or Naples yellow and madder brown, or ivory black and light red, or light red and cobalt.
<i>Cold clouds.</i>	Indigo and light red, or ivory black and indigo, or Payne's grey and light red; or indigo, French blue and vermilion.
<i>Purple clouds (at sunset.)</i>	Crimson lake and French blue, crimson lake and cobalt, carmine and French blue, carmine and indigo, or purple madder.
<i>Crimson clouds, (sunset.)</i>	Crimson lake, or crimson lake and carmine, or light red and rose madder.
<i>Brilliant yellow of sunset.</i>	Cadmium yellow, or cadmium and gamboge.
<i>Subdued yellow of sunset.</i>	Yellow ochre and Indian red, or a little rose madder.

COMBINATIONS FOR SEA.

<i>Distant sea.</i>	Indigo, or French blue, or French blue and ivory black, and for the deep purplish blue frequently seen below the horizon or under dark clouds, use indigo and crimson lake.
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Stormy sea.

Raw sienna and ivory black, burnt sienna and indigo, or burnt sienna and Antwerp blue, or cobalt blue and Vandyke brown, or raw sienna and Vandyke brown.

Sea greens.

Cobalt and gamboge, Prussian blue and gamboge, cadmium yellow and Antwerp blue, cadmium yellow and French blue.

Emerald green, (this is rarely used alone, but for the beautiful green, full of light, sometimes seen in deep rock pools a thin wash of this over gamboge and cobalt is admirable) raw sienna and indigo. For those parts of the waves catching most light use raw sienna, or raw sienna and Vandyke brown, or Roman ochre.

Deep shadows in waves possessing colour.

Burnt sienna and cobalt, or burnt sienna, indigo and Indian yellow.

ROCKS.

Rocks of grey.

Payne's grey (very light) or ivory black and light red, or ivory black and vermilion, or ivory black and madder brown, or cobalt and light red, or indigo and light red, or Vandyke brown and French blue, or indigo and madder brown, or indigo and rose madder and a little yellow ochre, or orange vermilion and ivory black, or orange vermilion and blue.

Rocks having colour.

Burnt sienna, or burnt sienna and ivory black, or burnt sienna and Payne's grey, or madder brown, or madder brown and sepia (a beautiful colour) or madder brown and raw sienna, or Payne's grey and vermilion.

Mountains Cobalt with slight addition of yellow
 (*Remote.*) ochre and rose madder; cobalt, indigo,
 and rose madder; or cobalt and Payne's
 grey and a little rose madder. If very
 cold, Payne's grey and cobalt, or
 Payne's grey and indigo.

Mountains First wash over with yellow ochre
 (*Nearer.*) and light red, or yellow ochre and
 brown madder; or, if very sunny, use
 yellow ochre and rose madder, or light
 red alone. Put in the shadows with
 French blue and madder brown, or
 Cobalt and madder brown; or madder
 brown, Payne's grey and cobalt; or
 cobalt, sepia and madder brown, or
 indigo and purple madder; or cobalt,
 ivory black and purple madder.

*Patches of Herb-
 age on Moun-
 tains in Dis-
 tance.* Yellow ochre, Antwerp blue and a
 little rose madder; or yellow ochre
 and a little cobalt; or yellow ochre,
 indigo and a little light red; or yellow
 ochre, Vandyke brown and a little
 cobalt; or raw sienna and cobalt with
 a little rose madder. The above may
 be glazed afterwards with light washes
 of either of the following: gamboge,
 Italian pink, raw sienna or burnt
 sienna.

FOREGROUND, HERBAGE, ETC.

Grass Greens. Antwerp blue and Indian yellow, or
 Prussian blue and Indian yellow, or
 gamboge and blue.

Broken Greens. Burnt Sienna, Indian yellow and
 Antwerp blue; or raw sienna, lake
 and Prussian blue; or gamboge, sepia
 and indigo; or brown pink and Ant-
 werp blue; or brown pink and indigo;
 or brown pink alone.

- Warm tones in sun.* Burnt sienna, or raw sienna, or Indian yellow and madder brown, or Italian pink, or gamboge and rose madder, or Indian yellow and a little lake.
- Glossy Leaves in high light.* Cobalt and Indian yellow, gamboge and cobalt, Prussian blue and rose madder, or indigo and rose madder, or cobalt and Naples yellow, or indigo.
- Dead Stems and Leaves.* Madder brown, or madder brown and burnt sienna, or burnt sienna and Vandyke brown, or Vandyke brown and crimson lake, or burnt sienna alone.

FOR CATTLE AND OTHER ANIMALS.

- If dark brown.* Vandyke brown; or Vandyke brown, sepia and crimson lake; or crimson lake and ivory black.
- If bay.* Madder brown and a little yellow ochre, madder brown and light red, or burnt sienna and madder brown, or Indian red and madder brown.
- If light.* Either yellow ochre, burnt sienna, or light red.
- If black.* Ivory black and crimson lake; or ivory black, indigo and carmine; or indigo and crimson lake; or Prussian blue and crimson lake; or Payne's grey and Vandyke brown.
- Sheep.* Either yellow ochre, Roman ochre, or Roman ochre and Vandyke brown; or yellow ochre and *a little* madder brown.

FOLIAGE.

In representing foreground foliage the first important consideration is its *character*. Note and sketch accur-

ately its outline, its masses in light and in shade and the direction of its branches and stems. Remember that you cannot paint in detail its multitudinous leaves, but yet must represent their *appearance*, hence the lights and shadows must be sharp and crisp. This is effected best by using the colour tolerably dry, and applying it by dragging the side of the brush on the paper. The following combinations will supply every required need, and in making your selection first assure yourself of the distinctive colour of the tree, or its appearance, whether it is more or less yellow, as in strong mid-day light, or inclined to red or rich brown, as in evening light. I have thought it advisable to specify the combinations best adapted for the portrayal of trees characteristic of the ordinary California landscape, as *general remarks* would not sufficiently apply to such trees as the pepper, the live oak and the palm, and I am not aware that any specific instructions for the painting of these have been hitherto published.

Distant foliage.

Very distant foliage must be put in without any detail, merely regarding the outline or form, and the tints used must be more or less gray or neutral, because it will be observed that green trees in the extreme distance do not *appear* green, but are only darker masses than the objects surrounding them. For this purpose use cobalt blue and light red, or French blue and light red, or cobalt and burnt sienna, or madder brown and indigo (avoiding heaviness) or sepia and a little cobalt blue. Sometimes extreme distance foliage is best represented by cobalt or French blue alone and afterwards touched lightly on their shadow sides with rose madder or Vandyke brown.

Middle distance foliage. must partake more of its local or actual colouring, but yet must be kept subdued in tone and show no intricate detail of form. In general sunlight effects the parts in light are well represented by yellow ochre and a little French blue; or sepia, yellow ochre and a little French blue, or yellow ochre and Vandyke brown, or pale Indian yellow and a little indigo and Vandyke brown, or raw sienna and cobalt and the side parts in shade by Vandyke brown and French blue, or Vandyke brown and indigo, or madder brown and indigo, or sepia and Vandyke brown, or a *little* lake with indigo and Vandyke brown. The stems should be 'taken out' (if seen) and the places then tinted with light red, or pale Vandyke brown and red, or raw sienna. If it is found necessary to add touches or washes of still deeper tone, which become necessary only as the foreground is approached, let the colours used be quiet and brown.

Foreground foliage generally, (lights.)

Those marked thus* are for autumnal or evening effects.

Raw sienna, Italian pink, gamboge, gamboge and sepia, gamboge and Vandyke brown, Indian yellow and a little Antwerp blue, Italian pink and Antwerp blue; gamboge, burnt sienna and Antwerp blue; * Italian pink, indigo and a little burnt sienna; gamboge, brown madder and Antwerp blue; brown pink and a little indigo; * burnt sienna, * Indian yellow, * Indian yellow and lake, * Italian pink and a little burnt sienna.

In shade.

Vandyke brown and indigo; Vandyke brown, burnt sienna and Antwerp blue; Vandyke brown and French blue; Vandyke brown, brown pink and French blue; madder brown, indigo and gamboge; * Indian yellow and purple madder; * Prussian blue and lake; * French blue and lake; raw sienna, Antwerp blue and Vandyke brown; * Roman ochre and madder brown, olive green.

Several colours not contained in the beginner's box are mentioned here, but it does not imply the necessity of using them, only to make the list of combinations tolerably complete, in order that the student may at his convenience use them when desirous of extending his knowledge of pigments and their expression.

Pepper tree. First wash of gamboge and a little Antwerp blue; indicate the thickest masses in shade by a wash of the same, to which a little more Antwerp blue and burnt sienna is added; note the deepest small shadows and put them in with Vandyke brown and indigo; make the drooping stems of raw sienna and Vandyke brown and the stump and larger branches of yellow ochre, light red and a little vermilion. When perfectly dry, *take out* fine lines of light in a few places against the shadow masses (to represent the sheen produced by the sunlight upon the drooping stems and leaves); this can be done very effectively by a careful use of the point of a sharp knife, instead of using water and handkerchief, which would frequently make too wide a line; afterwards to finish use Vandyke brown, or Vandyke brown and a little lake, or madder brown to give the shaded sides of the trunk and large branches, also the deepest foliage shadows, and finally, add touches of deep colour, crisp and sharp, to the stalks and stems where required, using Vandyke brown, burnt sienna, or madder brown, or varied compounds of them. It may

be found necessary to touch the lines of light taken out by the knife with a fine pointed brush charged with Naples yellow. When the tree is in berry and it is required to represent the clusters of tiny crimson globes which, next to the orange, fascinate the eyes of all our visitors, it will be found best to first paint the tree ; then after rubbing up *with the finger tip* some Chinese white into a thick pasty consistency to apply it with a fine-pointed brush (only using *the point* for the purpose) and when the clusters are formed and are quite dry mix two tints, one of crimson lake or carmine and the other of burnt sienna and (using a separate brush for each tint) apply them irregularly to the white, sometimes using the burnt sienna tint and at other points the carmine or lake. Do not touch any one berry while wet with both tints ; wait until again perfectly dry, then finish by touching the berries on their shaded sides with Vandyke brown and unite them by tendril stems of the same colour.

This may be a good place to emphasize an important lesson as to the value of shadows. Supposing you have painted your tree against clear sky, with no surroundings but the sward or pathway by which it stands, look at it now that you have finished it and, unless you are conceited, you will note, however successfully you may have done your work, that there is something still lacking ; it looks bare and *unfinished*, although the tree itself may be sufficiently and effectively finished. It requires its inevitable *shadow*. It could not exist without a shadow ; you never saw one without its complement. So mix a tolerably strong wash of Antwerp blue, crimson lake and ivory black and with a brush well charged with this tint lay it over the proper ground space from the trunk of the tree outward and you immediately strike your tree into life.

Live oak. Note the 'bunchy' appearance of the foliage masses, indicating the requirement of more broken washes than the ordinary oak and other trees.

The most useful combinations are: gamboge and Vandyke brown; yellow ochre, Vandyke brown and indigo; Indian yellow and Vandyke brown; brown pink and French blue; burnt sienna and Antwerp blue, with indigo added for black shadows; Roman ochre and French blue; raw sienna, madder brown and Prussian blue; gamboge, ivory black and a little Antwerp blue; olive green. For glazing use raw sienna or burnt sienna, very thin.

Its trunk and branches. Madder brown and indigo; sepia and madder brown; burnt sienna and Payne's grey; madder brown and ivory black; raw sienna and a little carmine or crimson lake; sepia and Vandyke brown.

Palm. Use gamboge and cobalt; gamboge and Antwerp blue, or pale cadmium and Prussian blue for first wash. For the shaded sides of the leaves use same wash with indigo or Prussian blue added. Glaze the shaded sides with Antwerp blue and burnt sienna, or burnt sienna alone, or madder brown alone. Put in the stalk with burnt sienna and Vandyke brown, or burnt sienna heightened by a touch of vermilion, if in strong light, and mark out the diamond-like cuttings with madder brown and ivory black. Treat the lines of light upon the sharp blades in same manner as given under pepper trees.

Orange Trees.

For the darkest leaves use Prussian blue and bistre; or Prussian blue, bistre and Indian yellow, varied by olive green and burnt sienna; or Indian yellow, Vandyke brown and indigo; or brown pink, Vandyke brown and indigo; or Indian yellow, sepia, indigo and cobalt. For the young lighter green leaves use gamboge, burnt sienna, indigo and a *little* cobalt; or raw sienna and indigo; or Italian pink with either indigo or cobalt; or gamboge and Antwerp blue; or raw

Orange Trees, sienna and Antwerp blue; or raw
 (*continued.*) sienna, Antwerp blue and a *little* brown
 pink. The tendril stems should be
 put in with some of these combina-
 tions, and afterwards strengthened on
 their shadow sides by brown markings.

In putting in the deep shadows between the masses of foliage, use rose madder and Prussian blue with a *little* Indian yellow or brown pink added; or crimson lake and Prussian blue; or crimson lake and Antwerp blue—always taking care that these deep recesses of shadow are *more inclined* to be blue than is the warmer colour in the combination, and against these very broken shadows, and partially covered by the green leafage, place the golden fruit, with variations of the following: the brightest yellow sides catching the sunlight—orange vermilion, in various degrees of tint; orange vermilion and a little light red; orange vermilion and a *little* rose madder. When very pale, orange vermilion and a little Naples yellow. For the darker fruit add various degrees of light red, Indian red, and light red and madder brown; for the extreme shadow sides of the fruit weave in delicate touches of rose madder and French blue.

Now, in drawing your tree you will have indicated the most prominent clusters of fruit and have 'left out' their forms in working with colour; others will now have to be 'taken out' and these spaces will be made white, to receive the orange colour, by use of Chinese white (unless the 'taking out' is so perfectly done as to leave the paper clean enough for the orange tint.) In applying the tints to the parts having Chinese white two things must be observed. 1st. The white must be quite dry and the tint laid upon it with a soft brush very quickly, so as not to disturb the Chinese white. 2d. The tint must be *stronger than would be required by the paper alone*, because it is in a measure absorbed by the white, and therefore dries duller.

The orange tree, because of its variety of deep and

light green leafage, its dark shadows and reflected lights, affords admirable study to those who will seek to understand that a tree must not be painted with *green paint*, but that the browns and reds and strong grey tones must be freely used to represent *with truthfulness* its appearance to our eye.

CHAPTER V.

ON BROAD WASHES, FOR SKIES, SEA, FLAT DISTANCES, ETC.

The beginner finds one of his greatest difficulties in laying on broad flat washes without producing ridges of colour, or streakiness, which, of course, would be fatal to clear unbroken sky effects. The paper should be moistened while at an angle of forty-five degrees (and this is about the inclination the drawing should occupy during the whole process of painting the picture) by passing the flat sable or 'sky' brush, charged with clear water, over the whole surface, beginning on the left hand top corner and working the brush from left to right; a slight tremulous motion of the hand during the process will help the paper to absorb the water and after carrying the brush across the surface it should be again quickly charged with water and be placed just at the lower edge of the last wash so as to catch the deposit of moisture there and so carried across in as rapid succession as possible, until the whole surface is moistened.

Two or three minutes should be allowed to elapse in order that the paper may thoroughly absorb the moisture and then, while it is still damp, but having no floating water on its surface, there should be passed over it, in the same manner, an orange wash composed of yellow ochre and light red—if the picture is to be an ordinary sunlight effect—or of yellow ochre and Indian red or madder brown if the effect is to be sombre or gray. Now, here it is necessary to emphasize the above instruction about the exercise of extreme care to prevent too much moisture floating at the lower edge of each successive wash across the paper, for should the colour be allowed to float too heavily it will break away and trickle in a line down the paper, which line would be

seen for ever afterwards, however many washes the drawing might thereafter receive. As this accident is a common one with beginners, and as the successful operation of laying flat or graduated washes is the secret of much of the charm of water colour pictures, the student will do well to practice this method diligently at the beginning, and in a few days it will become an easy matter. It will be found advisable at times when it is seen the brush is too full, to touch it to a damp sponge which will absorb some of the superfluous wash.

One word more on this important although apparently very simple process of laying a perfectly flat wash : in continuing the colour downwards, let the newly charged brush only touch the floating colour in the previous line, so as to blend it; don't rub the brush up into the past colour space. Should it be found that the paper seems greasy and refuses to accept the wash easily, just add three drops of ox gall to the water in use (say to half a tumblerful.)

The use of the above wash of neutral orange (see chapter 3, under 'orange vermilion') serves in a remarkable degree to preserve atmosphere in the picture, as it slightly breaks the subsequent layers of colour and prevents crudeness. Now, suppose the sky to be represented is an ordinary blue sky with a broken line or two of soft light clouds. Make a wash of cobalt blue of the desired strength, always taking care that you make wash enough to cover your sky space—as it would be difficult to make a second of the exact tone if you ran short—and beginning at the top left hand corner carry it over all the paper representing sky space, except the parts of light clouds, and when you reach the horizon apply to the lowest edge of the wash a piece of thick blotting paper to absorb the moisture; do not press the blotting *on* the colour, only touch its edge and so draw the superfluous moisture down into the blotting; this will be found to slightly reduce the tone of blue at and near the horizon. Before using this wash, however, and

when the orange wash is *perfectly* dry, go over the whole surface with clear water, as in the first instance. This answers two purposes ; first, it removes any small particles of orange colour which have not been absorbed into the paper and which if not so removed would depreciate the purity of any after washes, and, secondly, it prepares the paper again to receive the cobalt without causing lines or ridges, which would probably occur if the cobalt were applied to the paper when dry. Should it be found that the cobalt when dry is not of the desired strength, repeat the wash (or a diluted one) after clear water as at first.

The clouds may next be put in (the blue being dry) with a slight wash of Naples yellow tinged with vermilion. When this is dry, go over the whole again with water which will tend to soften the edges of the clouds ; this last water bath should be brought down over the entire paper.

FOR GRADUATED WASHES, USEFUL IN SOFT SUNRISE
AND SUNSET EFFECTS.

After the preliminary orange wash, which for morning should have the slightest touch of red only, and for evening an addition of a small quantity of cadmium in the space just above the horizon, mix a wash of cadmium or chrome yellow and commence at the top as usual with clear water bringing it down over one-third of the sky, or a little beyond ; then let the water brush be dipped in the yellow wash without thoroughly becoming charged with the *full strength* of the colour, and blend into the water line right across the paper ; at the next free dip of the brush into the colour it will become charged with the full strength of yellow ; blend it into the last application in the usual manner and so on down to a short distance from the horizon ; then dip the brush in clear water so as to reduce the colour strength again, and so on with each successive application and the result will be a soft graduated tint from light orange to pale

yellow, deep yellow, pale yellow again, into the orange below ; when dry, apply clear water as usual ; then when the paper is almost dry, turn the drawing board upside down and begin at the top (which is the base of the picture) with clear water and bring it down to where the yellow was first commenced, and at this point commence a tint of cobalt blue to which is added a touch of vermilion and carry this tint right on over the upper sky. When dry, and after the clear wash again, repeat this process with less vermilion than before, and blending it into the water a little lower in the sky, that is, let it be commenced over the pale yellow tint and the result when dry will be a pearly upper blue graduating into an almost imperceptible tender green, and then into the transparent yellow and pale tint near the horizon. Be sure the board is not reversed while the paper is wet.

A few soft purple clouds may now be touched in near the upper sky, and these may be composed of carmine or crimson lake and ultramarine or French blue, of moderate strength only. Across the lowest sky may now be put in the crimson or purple lake coloured clouds, which so frequently are seen in combination with such an effect, and these are accomplished by using in moderate or full strength as the occasion requires, either crimson lake, crimson lake and carmine, or purple lake. Against such a sky a broken mass of deep foliage, composed of Vandyke brown, Indian yellow and indigo or French blue, is very effective.

A quiet graduated morning effect may be secured by washes in the same manner, by using the following tints : Naples yellow and a touch of gamboge, for the light portion ; cobalt blue and ivory black, or cobalt blue and lamp black, or cobalt blue and Payne's grey, with a particle of indigo added for the upper sky (a very weak wash) and the lower sky bearing a layer of clouds with sharp broken edges composed of Payne's grey and indigo, very thin, to which should be added a bit of Chinese white, say about the size of two pins' heads for

a drawing 12 x 9 inches. The white is added for two purposes ; first, because being opaque it will operate to prevent the bluish gray wash turning green in contact with the pale yellow light upon which it is placed, and, next, because its opacity will help to give the cold lifeless appearance to the lower clouds or mists, which the sun is not yet strong enough to permeate.

It is not too much to say that the student who practices these two combinations of sky colour and methods a few times will be rewarded by a facility in the execution of broad and graduated washes, as well as by an appreciation of the power of water colour to represent atmosphere to an extent far beyond his expectations.

It will sometimes be found, even after the utmost care has been exercised, that slight lines of colour are formed, called streakiness, and frequently they can be modified during the process of washing off with clear water by repeated applications of the brush across the lines or streaks. When once a space is covered by colour do not go back over it with another wash while it is wet ; if it requires strengthening wait until it is quite dry. Every time the brush is carried to the palette for colour quickly mix the wash, or a sediment will form and the wash on the paper be uneven.

In painting masses of graduated colour, such as round masses of cloud, the lightest tint of the mass should be painted first and carried all over it ; when this is dry the next or half tints should be put upon it, and so on until the deepest tints are put in with small decided touches.

CHAPTER VI.

ON VARIOUS MEANS AND METHODS.

In the last chapter sufficient emphasis has been laid on the necessity of allowing each successive wash to dry before applying the next, and of keeping the colour on the palette constantly stirred to prevent formation of sediment, also that to ensure delicacy and uniformity in all large washes, such as skies and distances, clear water should be used between the washes. Blotting paper may be used to absorb the superfluous moisture of this clear wash by pressing it evenly over the entire surface, thereby leaving the paper ready at once to receive the next wash and saving time.

High lights. Clear and sharp lights, such as the silvery edges of some clouds, or the reflection of same in water, or any object catching bright light, should, when possible, be left out ; that is the spaces should not receive the first or succeeding washes ; but if they are only half-lights, being soft and indistinct, then they may be passed over with the wash and blotting paper pressed upon the spaces immediately to absorb the colour.

Use of sponge and blotting in softening or rounding masses of colour, producing half-lights, etc. Where it is desirable to soften the edges of a mass, or say to graduate the colour in clouds, let the sponge be squeezed as dry as possible and applied carefully to the parts required to be lightened, constantly after every touch turning the sponge a little, so as to apply a clean surface at every application to the colour. If the sponge is of a fine fibre and squeezed sufficiently dry the effect will be very satisfactory. For small spaces the blotting may be substituted for the sponge, applying its edge to the part. Sometimes the desired gradation of tone can be secured best by applying the brush to the moist colour, after

squeezing it through the sponge. Either of these methods may be adopted in representing light reflections in still water (used perpendicularly) which will produce a pretty and very truthful transparent effect if when dry a line or two of light and sky colour are drawn horizontally across them. The sponge is also useful when the surface of the drawing is dry, to remove too heavy patches of colour, but it is advisable again to enforce the precaution of squeezing it as dry as possible before every application to the paper; after being so squeezed it will still retain moisture enough for the purpose.

To take out lights and half lights.—When the colour is quite dry, touch the parts intended to be taken out with a brush charged moderately with water, allow the moisture to stay on the paper a few seconds, then apply blotting paper and quickly rub the part with an old silk or other soft rag; do not rub hard but briskly, and if sufficient colour is not removed by the first application repeat the water and again rub lightly. By careful use of this method quite a series of modified tones can be produced from the lowest to the highest light.

Lines of light on still water,
Flecks and masses of sea foam,
Sharp grasses and broken herbage,
Gates and palings,
Rocks and stones,
Light branches of trees, when they stand against
masses of shadow foliage,

and many other forms can be produced quickly in this way. The spaces from which the colour has thus been wholly or partially removed may then be glazed over with their local colour, taking care not to disturb the colour of the surrounding parts. Sometimes the point of a sharp knife is best to take out a very fine high light. It is seldom that sea foam can be adequately represented without the addition of Chinese white worked irregularly over the spaces so worked upon.

Sea gulls against a sky should never be 'taken out' for fear of injuring the tender purity of the sky; they

should always be put in with Chinese white and their under parts touched *when dry* with shadow colour.

A good illustrative example of 'taking out.'—Suppose it is desired to represent a mass of broken rocks or sea cliff, their cracks and broken edges, and infinite angles of surfaces in light and shade, appearing to defy the possibility of reproduction. Draw the mass without reference to detail; next, discern the few masses of light and shadow covering the whole and draw outlines of these; then look for the direction which the chief markings or cracks of the entire mass take, that is whether perpendicular, horizontal or oblique; now cover the entire space with a wash, say of sepia, tinged with light red, rather light; next cover the shadow portions with a similar wash, strengthened by adding more sepia; then put in a few markings of cracks, etc., in the required direction to indicate the character of the rock; next put in, with a little stronger colour still, the deepest or darkest cracks or fissures and when dry proceed to take out lights and half lights in varied degrees; to still further increase the effect of brokenness and detail, pass the brush charged with a thin wash of vermilion and cobalt blue over *some* of the taken out spaces in the portion of the mass in light, and with a wash of crimson lake and indigo in the shadow portion. When dry, add a few final touches where it may be necessary to give sharpness and shadow, and the effect will be one of detail and multiplicity beyond anything which could be obtained by the most laborious 'niggling.'

Scumbling.—The effect of distance, where objects are indistinctly seen through the intervening vapour, and the same effect in gorges and deep canyons can be produced by scumbling, which is executed in the following manner: rub a little Chinese white and neutral grey colour thoroughly together with as little water as possible and, when they are perfectly mixed, with a stiff brush rub the colour over and into the too distinct objects in the distance or chasm, with a circular motion of the hand, until the objects are *partially* obliterated;

afterward, when the 'scumble' is dry, touch the parts in places with light tints of local coloring.

Glazing.—This consists of passing a wash of transparent colour over the parts requiring enrichment. Raw sienna, Italian pink and gamboge are all excellent colours to use in this way over foliage and grasses lighted up by the sun; burnt sienna alone, or mixed with either of the foregoing, is admirably adapted to give rich autumnal or evening tints upon foliage, etc.

Never use an opaque colour for glazing. The opaque and transparent colours in your box may be discerned by noticing that some reflect the light and others absorb the light. For instance, raw sienna, being a transparent pigment, will not reflect the light or appear to shine like emerald green, which being opaque, reflects the light. Glazings should always be thin.

Softening is the process of washing with clean water between the paintings, to which I have referred more particularly under 'Sketching from Nature.' It is surprising to what an extent this can be practised with very heavy paper, such as Whatman's 'Griffin Antiquarian' and carefully selected pigments. The author remembers an occasion, several years ago, when under very inspiring conditions, surrounded by several rollicking, happy, Didsbury students, he worked up an 'Imperial' drawing ('Rest at Eve,' now in the possession of J. Widdicombe, Esq., Enfield, London,) with severe application of this process. So severely indeed did he apply it that again and again he found himself, after successive washes of tender sky and cloud tints, in the kitchen holding the drawing under the full flush of the water tap and rushing to dry it again by the big kitchen fire. In this instance, the effect has been flatteringly alluded to by many critics.

In adopting this method be sure always that your colours are quite dry before the washing, and never *rub* the brush against the paper. Also take care to absorb the surface moisture by applying blotting paper as quickly as possible.

CHAPTER VII.

ON SKETCHING FROM NATURE.

Commence with the simplest subjects: an old doorway, the stump and branches of an old tree having only a little foliage, or a simple cottage; then advance to a tree in full foliage, giving most attention to its outline of masses in light and shadow; do not think of painting the individual leaves, but only to discern its *character*, so that anyone can tell whether your sketch is intended for a pepper, an oak, or a eucalyptus tree. (Finished detail of foliage is a very advanced stage of the art; you are now learning.) Repeat the tree, with a little more attention this time to the edges of the masses in light, and give touches to the edges which shall best represent the form of the leaf. In this second trial sketch put in the ground around the tree, with its grasses, or pavement border, or road.

After say half a dozen such sketches, change the subject to a distant mountain view, putting out of sight for a few days the first sketches. This will preserve your interest intact and you will be able with better perception to revert to the tree studies, and to discern their shortcomings. After you have made your best representation of the distant mountain—not attempting to put in *all the detail* of the intervening landscape—mark out the principle features of it and indicate them with as much freedom of touch as you can command.

ILLUSTRATION OF METHOD.

Let the sky be composed of cobalt, brought down to the mountains' crown. For the Sierra Madre mountains, in an ordinary afternoon light, use first wash of light red, orange vermilion and French blue. When dry put in the forms of shadows with French blue and light red (the French blue predominating.) Repeat these washes

if necessary. Use the last wash again to touch in the *darkest* markings of all, and this may be done *before* the second wash is *perfectly* dry. The foothills should now be put in with yellow ochre in their lightest parts or surfaces, over which carry a thin wash of Antwerp blue or French blue, *where green is displayed*, and, lastly, mark the undulations in shadow by various degrees of madder brown, Vandyke brown and Indian red—taking care not to use these colours too heavily. Here and there will be masses of foliage, which may be put in very effectively by a mixture of burnt sienna and French blue, varied in places by cobalt and sepia. Distant cottages can be ‘taken out’ and the spaces tinted with the requisite colours, but some will be left *white*.

Do not attempt to put in *everything* you see or you will make the sketch look very weak; only endeavor to represent the *character* of the scene.

For the foreground, use yellow ochre and light red for road; gamboge for brightest of the grass patches; gamboge and Antwerp blue for bright greens; Vandyke brown and Antwerp blue for deep greens; the dark touches may be composed of Vandyke brown, and Vandyke brown and crimson lake, in various degrees of strength. When dry, the foreground (if the appearance of the herbage is very sappy, as after rain) may be glazed in some places with thin raw sienna, or Italian pink.

Now, having made several sketches, giving to them more or less *finish* at home, we venture to predict that on your examination of them, and comparing them with copies which you may previously have made from coloured studies, you will be struck by the absence of *force* in your sketches, which the finished copies possess. This is inevitable at the beginning, for you cannot, at this early stage, be expected to see everything which exists in the scene which a more practised eye will discern, many of which he discerns because he *knows* beforehand they must be there. *You* have made the

grass *all* green, whereas there were bits of brilliant light standing against deep shadow masses, and patches of red earth peeping between slender blades, which, if seen by you and inserted in your sketch, would have transformed your *tame* green meadow. You looked upon that mass of rock and saw that it was grey, and so you painted it grey, and put more grey upon its shadow side, with deeper markings still of grey for crevices and hollows; whereas, in reality, there were here and there touches of deeper richer colour, and out of the grey there sparkled little lights, reflected by sharp angles and atoms of spar. Again, you saw the tree was green and its branches and stems a pale brown, but did not observe the streaks of richer darker browns at intervals where the bark was broken, or where knots cast pretty shadows; nor the lines of high light where the sun caught the edges; nor the brown shadows in the foliage masses, with their outer edges sometimes quite dark against the tender sky, or silvery grey of a distant mountain. You will be always looking for these things now and rapidly your work will lose its insipidity and '*greenery*' and become *strong* by the use of colours which you at first overlooked.

Perhaps this is the best place to emphasize a fact or a law which should always be in your recollection, and which must guide you in a general way on all occasions of landscape work.

Distance always partakes of a bluish tint; green trees, drab houses, red roofs, grey mountains, *all* become bluish grey in the extreme distance, and *so* you must paint them. Middle distance partakes more or less of soft warm light, which is represented best by yellow ochre and Vandyke brown, and these two colours will be found very useful in painting extensive flat middle distances, such as prevail in this country. (Not mixed at all times, but working the brown over the yellow to express lines of herbage, indentations of surface, etc.) Foregrounds must be full of strength; this need not

imply strong or thick colour always, because strength can be created by *contrast*. For instance, imagine a foreground being an uncultivated yard of a simple cottage. Paint the ground with yellow ochre and light red, broken by touches of madder brown, Vandyke brown and burnt sienna; 'take out' a few small pebbles or stones and let there be thrown across the pathway by the cottage a hearthrug, or a table cover, or shawl be suspended near it, with prevailing blue in the pattern, which should be painted in with Antwerp blue on the pure white paper, and it will be seen how strong a foreground can be created by contrasting thin washes of two complementary or contrasting colours.

Now, I shall try to make quite plain to you a method by which you may overcome a great difficulty which stands in the way of all beginners in their efforts to *sketch* a landscape from nature. The difficulty consists in first determining how much of the landscape must be depicted and then the points of the foreground which must mark the base boundary line of your picture, and last, but not least, the relative sizes and direction of lines which must be used to give correct outlines of the various buildings and other objects in the view selected. Of course, to the experienced artist these things are determined by the laws of perspective, which I am assuming you at present only partially apprehend; or even if you are acquainted with the rules theoretically are yet unable to easily apply them to the multitudinous objects in an extensive landscape. In recommending to you the adoption of the following simple process, I must not be understood to underestimate the necessity of your acquiring a thorough knowledge of the principles of perspective, and the facility of drawing all objects correctly as the foundation of all art study and practice, but rather as a method by which you will be materially assisted in understanding those principles which when technically expressed are at first thought difficult and obscure, inasmuch as you will be able at any time to

demonstrate by actual sight (even when you are not using your pencil) the written rules and laws.

Example: First, supposing your intended picture is to be the size of 7 x 10 inches (a handy size for first efforts); take a piece of cardboard, say about 15 x 18, and cut out of its centre an aperture the exact size of your intended drawing, viz 7 x 10. Take your seat from where you intend to sketch the view and hold up the cardboard at a distance of fourteen or fifteen inches from your eye, taking care that it is held perfectly perpendicular, and at the exact height at which, with one eye closed, the other eye shall be opposite the centre of the aperture. Now, what is seen through the aperture is just exactly the landscape which it will be best to represent on your paper. The rule is, always to make the aperture the exact size of the intended drawing, whatever dimensions that may be, and to hold it from the eye at a distance just one and a half times the length of your picture, hence for a drawing ten inches long hold it fourteen or fifteen inches from the eye; for one twenty inches long hold it twenty-eight or thirty inches away. It would make your sketch of easy accomplishment now if you were to adopt some easy method of fixing the cardboard on a stick driven into the ground at the exact spot indicated, so that you would at every glance see the positions of the respective objects to be drawn. The usefulness and help of this simple appliance can be still further increased if lines of black thread are passed from side to side and from end to end of the cardboard, dividing the aperture into several squares; these perpendicular and horizontal threads will serve not only to indicate the relative sizes of the objects at various distances, but will enable you to discern the degree of obliquity of the lines of all objects as they recede from or approach the foreground, *thus presenting a very forcible illustration of the laws of linear perspective.*

In drawing all objects presenting distinct and definite outline, let your pencil sketch be clear, sharp and clean;

do not attempt to shade with the pencil, as it would seriously interfere with the colour. In applying the colour—particularly the foreground colours—remember the tint will dry lighter than it appears when wet, and in applying *contrasting* tints against or in juxtaposition to each other, which is chiefly necessary in the foreground to give force or strength, take care the first is dry before approaching it with the second. Observe—

1. That the *darkest* lines and touches must be used for objects in the foreground and that they diminish in force as they recede from the eye.

2. That shadows are darkest at the point next to the object throwing the shadow.

3. That the picture having strong masses of shadow is much more charming and effective than one with weak or scant shadows, hence a sketch taken at early morning or in the afternoon is more satisfactory than one taken about mid-day.

4. That distances almost invariably partake of a bluish or bluish-grey tone, which must be distinctly preserved in your colour, and

5. That foreground objects must be represented by much stronger tints than are at first generally conceded to be necessary.

To illustrate and enforce this rule: First look at the extreme distance of a landscape from a point where there are no obstructing lines or colour objects, and the positive colours of objects in that distance will seem to be appreciable; then move to a spot where you can view the same distance between say two near trees or branches of trees and you will be struck by the absence of what appeared to be positive colour in those distant objects; they will be, by contrast with the strong greens or browns of the near trees, reduced to a hazy bluish-grey. It is by a careful recognition of this principle that very effective and characteristic sketches can be rapidly produced; the distances being broadly washed in with tender tints of bluish or neutral greys and the foreground objects treated with strong local colouring.

As it is inconvenient to attempt anything like 'finish' to work out of doors, requiring as it does 'washing,' sponging, etc., which can only be done with comfort in the studio, or under home conditions, practise the habit of taking free notes and memoranda, both with pencil and colour. Indicate certain spaces or objects in your drawing by a letter or numeral, and against a corresponding letter or numeral make notes of the appearance or colour required. This habit while enabling you to finish your sketch, or to reproduce it at home under easy conditions with truthfulness, will serve the still more valuable purpose of educating you to a keen perception of colour and effect, and of emphasizing the beauties which nature is ever revealing to her lovers.

An important remark may be made here which will be very readily understood by most of my readers, and which will enable them to determine at times which of the several 'combinations' of colours they should select for certain specific purposes, (see Table of Combinations.) Imitation of nature is to be considered *relatively*; it must always have reference to the colours or tints which surround it. This will depend, of course, upon the *key* in which the picture is *pitched*—precisely as in music. For instance, it may be pitched in a brilliant key of light and colour, when all the colours used will be of that character; or it may be desirable to execute it in *low* or *half* tones, in which, of course, its truthfulness would depend on the *relative* values of all its parts.

This particular quality, or character, is one more of natural consequence than of educational acquirement. It marks the temperament and sympathies of the artist frequently, and even distinguishes at times the nationality and sections of various schools. Let me urge you to follow in this the dictates of your natural impulses, and not to do violence to your inclinations by adopting the style or feeling of any individual artist, however much it may be admired or lauded. With diligent practice for a few months you will discover your artistic

inclinations and sympathies, and if you would attain to your highest possibilities in art you will be true and devoted to these natural leanings. It may be that the smiles of open valleys, bathed in sunniness, may move you to most loving work, or perhaps your nature has closer affinity to the shadows of great mountains and the solemn isolation of crag and cañon; or you may linger longest by the deep-toned surges of the awful sea; wherever your silent longings most quickly suggest your pencil, there linger at your work.

It is by scrupulously regarding this sentimental injunction, or rather this *injunction of sentiment*, that you will most readily acquire the power of producing one of the highest, if not the highest, qualities of a picture, viz:

UNITY OF EFFECT.

Without unity of effect every other quality is next to worthless. It is this quality which unites and makes valuable all the others; it is this which gives character and impression to the whole.

In the second part of this handbook, 'Helpful Hints for Viewing Nature and Art,' I have elaborated this meaning in reference to SENTIMENT, for 'unity of effect' is really the sentiment, or that which conveys the sentiment of the picture. For illustration: Let us suppose you are painting a rural roadside cottage scene, with creeping rose bush or clinging honeysuckle, throwing a dappled shadow under the verandah roof, and green grasses throwing into brilliant beauty the crimson, pink and scarlet clusters of geraniums and roses against which they stand; your sentiment would be that of *Home*, the peaceful dwelling place of loving hearts, where alike the glory of silvery old age or the golden shimmer of children's tresses are in keeping. It would be incongruous here to overshadow that shrine of human hearts by any cloud, or even to modify the dancing sunlight of a perfect day by a single touch. It would be incongruous to introduce a figure draped in the stiff proprieties.

of the city's fashion, but to intensify the sweet sentiment of *Home* you place a cozy reclining chair upon the shaded porch, or amid the emerald leafage of the little garden plot, and perhaps a dear old 'Granny' in it; or you hang a bird cage at the open doorway, to suggest the songster's music, or compose a group of happy children at their play.

Again, supposing your subject is a broad expanse of solitude, bounded by the jagged precipices of the everlasting hills, moving you to awe by its wild desolation and its awful silence; then how much more in keeping would it be to portray a sky of solemn cloud effects, casting their shadows on the extensive plain, than to give one of azure blue or of glowing colour. Every scene in nature has its sentiment, and should be represented by appropriate incidents and accessories. Your duty will be to discover them, and I confidently promise you that in proportion to your endeavor will be your success in the poetry of Art and your participation in an untold enjoyment.

PART II.

HELPFUL HINTS FOR VIEWING NATURE AND ART.

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The study of Nature and Art is so full of pure and unalloyed enjoyment, so wrapped about and intertwined with what is most enchanting to the eye and heart of man—touching by mystic charm of light and form and colour the higher sentiments—that it must at least be *interesting* to all, but it is my endeavour here to make it as practical as possible, so that those who may desire to tread in the pathway, and to listen to the message of the Great Spirit of Beauty in the world, may be helped in their devotion and encouraged in their practice.

It is interesting to note the rapid development in these far western homes of those things which mark the highest standard of culture and refinement in the older cities of the east and in Europe. In no country and in no age of the world's history has there ever been exhibited such a quick cultivation of literature, music and art among new and mixed and busy colonists as this State of California reveals, and it should be its happiest and most delightful feature that with the natural haste to grow rich its people should laudably desire to surround themselves in their homes with the beautiful and artistic, without which riches are valueless indeed.

Now there is nothing which so surely indicates the measure of a people's advancement in the more cultivated phases of civilization and refinement as the home, just as there is nothing which yields so much pleasure and actual enjoyment to its possessor.

The home in which books, pictures and music are considered the most essential embellishments must necessarily hold in closer affection, and foster in nobler instincts, the growing sons and daughters of the household, than the home whose glory is only decorative tinsel and showy furniture. There are homes in every western city, of course, in which such things are found, but it must be confessed they are much rarer than the size and condition of our cities warrant one to expect, and in multitudes of cases the lavish expenditure exhibited in the showy decorations of mantels, carpets, upholstery, etc., is a bitter rebuke to their owners for the total absence of literature and pictures. Such a house is like a pretty idiot. It is not however the writer's intention to discuss the matters of artistic decoration and intellectual appointments of a home, but rather to direct attention to some of the silent revelations of beauty which are so constantly before us, and which are so eminently qualified to educate a discerning mind into just and enjoyable judgment and appreciation of things beautiful both in nature and art.

There is nothing so conducive to true judgment in matters of pictorial art as the practice of watching the phases and moods of nature, whether of atmosphere upon the landscape, or of passion upon the human face and figure; an eye trained to such watchfulness will soon discover both the meaning and the faults of pictures which the ordinary beholder of nature's surface will be unable to discern, and will revel in enjoyments to which the other is necessarily a stranger.

Let me recall to your mind's eye a very common effect in this country after the rains, when the parched brown of the foothills responds to the magic touch of the rain-drops in a burst of rapturous colour. If you have not stood exactly where I will take you for a moment, you have stood before similar effects many times each winter.

A few days after my arrival in Los Angeles, in November, 1887, and just as soon as I was miraculously deliv-

ered from the tender mercies of a host of Philistines, called real estate men, I found myself one Sunday morning strolling city-ward on Washington street, far out beyond the Rosedale Cemetery. It was after the first rains, and I felt full of the delicious vitality and charm which the first rains give.

Sauntering off the road to peruse an interesting announcement which offered a big bargain to the first man who came quick enough with a deposit, I came to the edge of a pool, a lodgement of the rain in a hollow, a pool just sixteen yards across, and in it, or upon it, was a vision of loveliness that I shall never forget. I have lingered by the silvery mirrors of other lands, and have haunted the richest bits of dear old England's lakes and streams—the inspiration of poets and the paradise of artists—but except on one occasion, when riding past the garden of the poet Wordsworth, I saw the glory of a most perfect reflex in Rydal Water, I had never seen anything surpassing this. Such a vision of pure and tender colour in water, with such perfect definition of detail it is impossible to describe, and until you take an opportunity of looking into that, or a similar pool, with your face city-ward, you cannot realize the enchantment.

The undefined and inexpressible thrill of the artist as he looks out upon the rolling foothills, in their vernal beauty, or upon the mountains melting in the golden glory of our common sunsets, is as much *above* the pleasure of the millionaire, as he counts his gold, as is the reality of the rippling laughter of your little child at play to the forced guffaw of a salaried clown. It is a pleasure which sweetens life in poverty, lightens life in care, and although art is not religion, or a substitute for religion, yet it is religion's noblest and most spiritual handmaid; inasmuch as she interprets to multitudes of men who are too blind to see, or too indifferent, the wonderful revelations of sea, and sky, and land; catching the sweet whisperings of the tender leaflets, and the music of the sea wave on the beach; translating the awful

splendour of the sky at eventide, when piled up clouds rise above the mountain tops—both cloud and mountain capped and fringed with the radiance of tinted light; or when in the lower sky great plains of molten silver seem to tremble in dazzling brilliancy, until the flashing—throbbing—twinkling rose, and purple, and amethyst are blended into the pearly greys and tender sea greens of the sun's final whispered 'good-night.'

At my feet was the ethereal blue of a rapturous sky, and against it was the spotless snow of Old Baldy's crown, glistening under the sheen of the water like a celestial thing. The pearly grey shadows of the monarch beneath it came out with the sharpness and clearness of a touch of a pencil, while all the great range from Garvanza to Rialto was as clear and defined as the stones in the foreground. The city came next, its turrets and towers clear-cut against the grey of the mountains; its red-painted roofs and the interspersed foliage looking as bright as the blush of a maiden. Then, fringing the face of the city, were line upon line of pepper and tall eucalyptus, interspersed with the gables and chimneys and windmills which stretch 'twixt Washington Gardens and Rosedale; then, somebody's tomb, glistening white in the sunlight, surrounded by others less pompous, and at the far edge of the mirror, the tender sweet shoots of new herbage and grasses reflected their modest new beauty, and when I looked up, and glanced at the vision reflected, I fell into wondrous amazement, and knew not which most to admire—the substance or only the shadow.

And even the solemn pleasures of the night season she interprets, when day dreams of imaginary wrong are dispelled by the host of stars which in their silent twinklings remind us of the hope in the sublime allegory, 'As one star differeth from another star in glory.'

It is my humble delightful province to sit always at the feet of the Great Master in the world's landscape studio, and my duty in this paper is to reveal something of the glory and the teaching of *that* phase of art alone.

Do not think that I place this branch of art *above* all others, or that I insufficiently esteem the rest. One artist will linger most about the modest lilies of the field, and make them repeat the sweetest message of the universe, 'Consider the lilies,' etc. Another will translate the charm of a pretty waking child at sunrise and, posing the little one before a world, will repeat again the everlasting utterance, 'For of such is the kingdom'; while another must needs look out upon the general face of nature, remembering that first grand verdict, 'He saw that it was good.' So each in his special sphere shall be opening blind eyes, touching silent chords, and leading the multitude into the inner courts of the great temple of Beauty.

I deem it advisable at once to define what Landscape Art really is, that is, what the art of landscape painting really means, and some readers may be unprepared to hear that it is not a mere reproduction of a given area of the surface of nature; it is *not* merely a copy of a given scene or view, however faithfully and truly it may be reproduced; if it were *that* only it could not claim superiority over the mechanical art of the photographer. It is *more* than an accurate transcript of nature's surface; it is *not* compassed or expressed by the cranky methods of pre-Raffaellites or Impressionists (although the latter school is infinitely nearer the truth than the former) but it is the translation into colour of the artist's emotions as they are evoked by the influence of the *scene*, as the great spirits of light, and wind, and moisture play upon it. What wizards of enchantment these are! Let but a solitary beam of morning's silvery light fall upon a green rush by the grey water's edge and the true artist catches the inspiration, and with it unfolds a picture of nature's harmony in silver and greys, which captivates a multitude. Wind! Let but a cool breath sweep up from the sea at hot noontide, making the dry ripe corn rustle like the leaves of a forest in an Eastern October, and the neglected dead leaves of your eucalyptus to

whirl in crisp music, as in the joy of a glad resurrection, and the artist will need no further incentive to touch into lovable beauty of action the flowers and grasses and leaves of a commonplace 'lot.' And then, the *Moisture!* What an *immeasurable—unutterable* thing to the artist! How insignificant is everything else in comparison! Without it the world could be done in chalk, but not in colour.

An artist practising landscape painting without a poetic appreciation of the effect of moisture! What a parody! How pitiable! But the artist looking out upon the jagged and rugged fringe of the Sierras yonder sees *moisture* woven into tender gossamer garments about their feet, and into thinnest veils of floating mists, and *his* translation of that mountain view is *not* a correct outline of its altitude and features only, or chiefly, but is a revelation of the charm of its beauty, as his keen perception saw moving light, and soft cloud shadows, and filmy fleecy things of sky and sea play hide and seek among the crevices and hollows of the great mountain's side. It is not the *subject* of a picture which *charms* and captivates most, but its *treatment*. A little rivulet caught babbling among the nodding grasses and blushing violets of its shady bed, and dropping with only whisperings of its sweet music o'er a common stone, can be made by one who sees and feels the thing, and who knows that in his palette box he has a chord responsive to every sweet utterance of the rippling rill and to every enchantment of its flower and moss-strewn pathway—a picture worthy of a nation's honour; while he who sees *only* the *material*, and has not realized the truth that in landscape art a shadow is more important than the substance, and a poem is more worthy than mechanical exactitude, may paint a cataract upon a mile of canvas, yet fail to touch a single chord or sentiment of human hearts.

Just as the temperament, passions and circumstances, within and without a man, play upon his features, so do

atmosphere and its conditions play upon the face of nature, and no true portrait painter would consider a measured outline, with careful interlineation of observant marks and shadows of a sitter, the highest art. His art enables him to breathe the spirit of his subject on the canvas, and the same principle is good in landscape to an extent far beyond popular appreciation, and not only can no student ever take a step toward success in art who does not at the *commencement* of his study accept and understand this principle, but no person can ever become a judge of any picture—or even ever acquire the faculty of *enjoying* a good picture to the fullest extent—without recognising this principle, and it is in the expression of this poetic element of nature in landscape that water colour excels. It is not difficult to understand that a medium so delicate and pure in character *should* be found the best adapted to express the tenderer and more subtle effects of atmosphere and colour, while at the same time its wonderful transparency gives it a capacity of any required strength and force.

Of course, all accept the above proposition in the matter of violent agitations in nature, such as storms, both on sea and land, and in such plain variations of effect as morning and evening; but I desire to make plain to you far subtler things, and for the purpose (in the absence of actual illustrations) must rely on description. Some years ago, four artists of my acquaintance—all good landscapists, *three* of them men of considerable reputation—were together in a very popular hunting ground of men of the brush. At a turn of the road they came upon a simple cottage, with barn, stable and other simple outbuildings, which appealed to them all as a good foreground subject, and, true to the sudden instinct, they pitched their sketching stools on a bit of rising ground and each deciding on his composition found themselves in a few minutes removed from each other only a few yards, perhaps the two furthest from each other only fifteen yards. At the next annual

exhibition of the Water Colour Society the four pictures were hung in the same room, and, although they attracted considerable attention because of their merit, they were only recognized as being transcripts of the same location by a *few* of the public, because each artist had revealed in colour what he *felt* in the subject most, although he had not in the slightest degree falsified the subject. The cottage was on the fringe of a corn field, which sloped toward the west, and at that western boundary was the shadowed bed of a little stream from which on the opposite side rose abruptly a hillock, fern-covered and with jutting bits of grey granite. One artist caught the play of light upon the golden waving corn, and wove upon his canvas a harmony of rich yellows with telling chords of grey and purplish-olive in the shadowed distance, using the front of the cottage only to strengthen the composition. Another was struck most by the mysterious shadows in that hollow beyond the field, and *he* subtly worked out *their* sympathetic utterances, using the corn only as a pathway for the eye up to and into the soft hollows of the thick brush and sleeping willows. The *third* caught the glinting sunlight on the little window panes; the half opened lattices with white blinds telling wonderfully against the dark shadows of the room; the gate, half open, seemed really to *swing* upon its hinges; a straggling bit of creeping ivy which grew over the gable chimney top caught the bright sunlight, and a few touches of orange light upon its vivid greenness made it almost move to the soft wind—the whole emphasized by a deep shadow across the rough yard. *He* produced *only* the bright *country* homestead—the *important* elements of the other works being here treated very simply and subserviently. The fourth artist sat the *lowest*, and *he* was moved most by the tender outlines of the semi-distant hillock, with its broken crevices against a sky trembling in all the beauty of opalescent light; making the cottage a *strong* foreground, the corn field became partially blotted from his

view; he united his *strong* foreground to the tender distance by an imaginary narrow pathway through the corn (the only liberty taken with the *truth* of the subject by the whole four men) and his composition became a *totally* different thing from the other three. The pictures naturally suggested such characteristic titles as—

‘The Poetry of Motion.’

‘There is no place like Home.’

‘A Golden Pathway.’ (You see *he* gave most prominence to his bit of idealization, yet led the beholder to the point of distance which was *his* inspiration.)

‘The soft and silent shadows lure to love and dreams.’

Now, there is no desire in the heart of a young art student greater or more earnest than that of being able to sketch from nature. There is a fascination in the thought of being able to put on paper or canvas a pictorial representation of the things we see, particularly of the scenes which through the eye fill us with pleasure and admiration; yet how few are there among those who learn the principles of drawing and perspective, and who learn to paint from copies with more or less degree of excellence, who are able to sketch and colour the landscape which they most admire, or any part of its appealing beauty, and it would be amusing, if it were not so painful, to see the young beginner engage on his first and even his twentieth essay.

His first great difficulty is to decide where to begin—how much to put in, and after an almost sickening wandering from point to point in search of something that he cannot define, he either gives the matter up and consoles himself with the thought that it is not just the scene after all to make a picture of, or that his paper is not quite large enough to embrace the view he selected, or that the time of day is not favorable to begin, or that he will be able to select a more suitable and an easier subject, he folds up his materials and awaits another opportunity. He knows all about the base line, the horizontal line, the point of sight, the vanishing point,

and the rest of it, but they all get so mixed up in his contemplation of the multitude of things he sees in that landscape that his ambitious spirit quails, and his artistic capacity seems smaller than he thought it to be. Many times the world has had to lose an artist because such eager loving efforts have not been helped by a word of true and practical suggestion. It is not because that young beginner does not know the rules which should guide him in deciding where and how to begin his sketch, but he does not know how to apply them. Perhaps the simple illustration given under 'Sketching from Nature' may be useful to such persons in the future, and serve to make their study of perspective, etc., plainer and easier.

In helping your child to the practice of a noble character you are not incessantly reiterating the decalogue, or intoning a creed, but by a sweeter subtler process show him the beauty and simplicity of nobility, honour and truth; so to that eager trembling aspirant to artistic fame there is a more practical method of guidance and help than by the eternal insistence upon scientific law, yet which must, of course, be in accord with and illustrative of that severe law of linear perspective, which must ultimately become his easy, friendly, infallible guide.

Now, a few words of advice as to *how* and *where* and *when* to look for revelations of beauty and of tender shadowings as from out of the invisible. In the constant sunshine of these western skies it is specially needful to *watch* for the occasions of atmospheric changes, for they are fewer and more fleeting than in more humid climes. Each day presents the sublime panorama of mountain peaks and rolling foothills and valleys garnished with the luscious fruitage of a second Eden; but to-day, yesterday and to-morrow the unwatchful ones will see *only* the same face—the same glory—while he who is wise enough to *look* will see that face move and radiate with passion and pathos, smiles and tears. The sea fog

comes up at eventide and with silent finger touches in places the fringes of palm and the gum trees, and trickles its moisture into the folds of the corn stalks; *then up* in the morning betimes and looking out eastward see Earth throwing kisses to a silvery sunrise, or from the pearly shadows of a cañon see that solemn sea fog rise up in sparkling cloudlets, like incense ascending to wreath itself about the bright Shekinah. Or if, at eventide, before the sun lies down upon the glittering liquid couch of yon Pacific, you have perceived a fog dispersed out sea-ward, or have discerned some broken clouds in the north and north-western sky, then look for the sure transformation that will follow, when colour rampant will sometimes overawe the soul, at other times will whisper cadences of heavenly lullabies to troubled minds.

But not only at sweet smiling morn, or at the poetic time of evening's blushes shall the watcher be rewarded. No! No! At times there is a sleepy dreamy haze about the mountain crests and chasms which must be reproduced on canvas by greys of poetic tenderness and purity; at other times they cloth themselves in deep-toned vapourings of blue, or bluish purples, or neutral bluishness, and seem to stand so near that you can fancy you hear their echoes of your voice; while here, by the silvery beach, the artist looks not upon an eternal monotony of tumbling waters, but ever and anon he catches in the liquid mass a passage of unusual colour, a deepened shadow in the hollow of a swell, an opalescent sparkle of a bit of wind-swept foam, an emerald green behind the curve of a breaking wave, and in the receding snowy little foamlets at his feet he sees a frolic and hears a laughter like the charm of little children at their play.

The world is very beautiful. To *all* of us the Great Spirit of Beauty passes at times very near and we see and feel the sweep of her ethereal garments; but to those only who *look* for the vision, and who seek to understand her message, does she vouchsafe her greatest, her sweet-

est witchery and revealment. In all ages—everywhere—the love and cultivation of art has sweetened and uplifted the generations of men; but it was reserved for the nineteenth century to prove—and proved it has—that landscape art reveals most of the glory of God, and has the noblest mission in the interpretation of the infinite message of creation.

These are no common platitudes; ask the youngest student of the art if his first lessons have not opened his eyes to see daily visions to which he was blind before, and to receive pleasures from the perusal of the world's great poet painters of which he had not conceived the possibility.

Whether you cultivate the art and power of making pictorial memoranda of the things you see and love or *not*, do *this* at least—try to discern the variety of hue and colour of light, half lights and poetic shadows in which the world is clad; wait not for the rampant glory of a crimson sunset, or the quiet beauty of a new creation, as in the morning (each morning) God speaks a new day, '*Let there be light!*' but from your cottage porch see revelry of silent shadows as the mid-day breeze sweeps in among your garden trees, and watch the countless changes of colour in the restless radiance of the breaking waves. See how dancing sunlight blots out the green upon your corn leaves and makes them glitter with the burnished whiteness of a Damascus blade, and the thick stalks of the dead mustard brush glitter mid its branch tracery, like the sheen of silver rods. Be not content to count the golden fruitage of your orange trees, nor rest quite satisfied with the discernment of their ripening beauty, but look into the deep dark shadows of the leafy hollows, and see how wondrously the juicy greens are multiplied by the *reflected* lights. Everywhere try to discern the half hidden passages of beauty and listen ever to the whisperings of the great Teacher's message, so shall your hearts throb with a purer joy, your understandings be

quickened, your anticipations be intensified of the glory which 'Eye hath not seen, nor ear heard.'

And now, a final word *directly* upon the method of viewing *Art*. (Of course, the scope of my remarks is limited in this special handbook to landscape art, or that branch particularly.)

I repeat that it is a degradation of the conception of art to hold that the essence of art is imitation. It is the function of the artist to create. It is the representation of the ideal under the forms of the actual; of the spiritual within the material. This must be acknowledged and felt by every one who would see the artist's meaning in his work.

In first looking at a picture, view it *as a whole*, and from a distance of several times its own length, where possible. You may afterwards look into it minutely, for purposes of criticism or of education, but first try to discern the main character of the picture. It is true you may not discover any distinctive character in it, for the reason that it has none, but let us suppose that it *has*, that it is the work of a competent and conscientious poet of colour, and that in it there lurks a sentiment of that poet's soul. And let me here ask you to assent to this philosophy without reserve and to enforce your assent by historic proof. In a man's works we can recognize the man. Take, for instance, such examples as Fra Angelico, who painted angel faces and sweet forms of perfect purity in such a way as to perpetuate their chaste dreams through generations of men, because he lived a life of transparent simplicity and truth; while Salvator Rosa painted strong canvases of revolting ghastliness and depression, because he was defiled by malignant passion, and lived a boisterous revel life with the bandits and brigands of Abruzzi.

This spirit and life of the man in his work is what should be seen, and the capacity for such discernment should be first eagerly cultivated; by this means the colour utterances of their respective canvases will have

special meanings, and their messages will, by their poetry and music, convey sweet understanding. The religious aim and perfect artistic power of Giovanni Bellini; the solemn and severe spirit of Michael Angelo; the sweet joyousness of Raffaele; the luxurious high-toned temperament of Rubens, and the marvelous comprehensiveness of the culture of Sir Frederick Leighton are the first things exhibited to connoisseurs by their respective works.

It may be urged that opportunities for the study of such high examples are few and distant; let this be granted, yet the principle remains, and in *your* opportunities there shall be found examples of spirit and life behind paint and manner, and a 'still small voice' of enchanting solace and enjoyment shall speak to you from out the canvases of many neglected geniuses.

It will be well always to remember that it is the pre-eminent duty and aim of all true artists to reveal to men the half hidden beauty and glory of the universe; but the multitude too often disdains their efforts, and denies their power, until they pass into the greater and sublimer glory of the unseen. David Cox was humbled to the painting of a sign post for his daily bread, and only *after his death* could the blind host of boasted connoisseurs see wind and moving vapours, with wonderful expansiveness of feathery moorlands and mottled skies in the bits of rapid water colours which now they buy with heavy cheques; and Millet, from his modest cottage, did noble work and preached to France for years, under the dispiriting silence and contempt of his country, the doctrine of the true intrinsic grandeur of manhood and the sanctity of toil, but when the 'silver cord was loosed' and the deft fingers silent, the mob of educated art patrons flung useless roses on his tomb, and vouchsafed their vulgar honour of his worth by giving a fortune for 'The Angelus' to a stranger who probably had never contributed a cent to the great artist's toil.

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